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The Ideal of Brotherhood in M.M. Prishvin's Diaries and Fiction Created in 1914-1923

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The article is devoted to the conception of ideal brotherhood in M.M. Prishvin's diaries and works of fiction written during the WWI and in the years of revolution and post-revolutionary time. This subject has never been analyzed in special studies. Considering M.M. Prishvin's diaries and fiction written in 1914–1923 we reveal the following subject: the way of individual who gets the experience of the discovery of the new world. We also reveal the story of salvation as coming through the “curtain” of enmity in his texts. We explore the connections between such concepts as “New Adam”, “Wanderer”, “Priesthood in the Daily World”, “Community”, “Brotherhood”, “Brotherly Line” and also between “New World”, “Church”, “Commune” and “Mir” (Community). The conclusion is made that the idea of the “New World” and “New Man” is conceptualized in M.M. Prishvin's diaries in the context of the Gospel. It means the spiritual transformation of the person that helps to open the sacred Kitezh in everyday life. M.M. Prishvin's understanding of the way to Kitezh as a kenotic way of personality is described; it implies belittling the “I” to reach “the Other”. The concept of “intimate attention to the world” as the creation of brotherhood is clarified. The author comes to the conclusion that the image of Brotherhood is conceptualized in the M.M. Prishvin's works in two contextual aspects. The folk ideal of search of the Kitezh is included by M.M. Prishvin into the dialogue about the brotherhood as a “uni-multiple” reality that can be found in the works of Russian Christian personalists, such as A. Meier, A.Ukhtomskii, A. Gorsky, N. Setnitskii.

Keywords: Church, Community, Commune, “Mir” (Community), Belovodie, wanderer, priesthood, Kitezh, brotherhood, personalism, the Other.

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Research area: philology.

Introduction

Images of the “New Man” and new world of “brotherhood” (the perfect “community” – “communality” – “church”) became key issues in creating images and raising questions in M.M. Prishvin's diaries and fiction between the World

Wars, revolutions, in the first years of the new state. In this perspective the researchers have not specifically examined these issues. However, there is a number of works, which mark close angles of the problem. The issue of the holistic vision of the world, of the creation of an ideal

person as a special way to the transformation of ourselves and the world is considered the articles of S. Semenova, who ascribes to M.M. Prishvin description of peculiar philosophy of the creative personality. This streak includes his works in the context of search for life and creative ideal leading to transfiguration of the world; this theme was elaborated in works of Russian religious philosophers of the late 19th–early 20th century – N. Fedorov, V. Solovyov, S. Bulgakov and Russian philosophers researching cosmism – V. Vernadsky, V. Muraviev, N.Umov, A. Chizhevsky (Semenova, 1989, 378-394). The way to the brotherhood as a way from “I” to “we” is presumed in the context of the concept of unity in the works of G. Gachev (Gachev, 1991, 98-104), which brings together the philosophical horizons of M.M. Prishvin and M.M. Bakhtin. V. Khalizev in his articles enlisted M.M. Bakhtin and M.M. Prishvin in one line with such philosophers of the 1920s, as A. Meier, A. Ukhtomskii. V. Khalizev after V. Turbin called the philosophers of this direction “kitezhane” of the 20th century, as they continued the traditions of S. Bulgakov, S. and E. Trubetskoy. Their ideas simultaneously resonated with the thoughts of Russian philosophers living abroad (N. Lossky, S. Gessen, V. Veidle, G. Fedotov, N. Arsenyev) (Khalizev, 1998, 222-230). The concept of the ideal whole in the diaries of M.M. Prishvin was studied in the dissertation by A. Varlamov in the context of the revolutionary sectarianism and ethical socialism (Varlamov, 2003), in the context of the V. Solovyov philosophy influence (the concept of all-encompassing unity) in the works of Z.Ia. Kholodova, N.V. Borisova, under the influence of N. Lossky personalism in the works of A.M. Podoksenov.

In the context of our research the concept of ideal community in the work of M.M. Prishvin was first considered in 2008, when we published article, where we traced the influence of Christian personalism of A. Meier, his concept of “uni-

multiple reality” on the writer’s worldview (Konstantinova, 2008, 103-106). In another study, “Search for the ideal community in religious-philosophical discourse and aesthetics of 1920-1930: M.M. Prishvin’s diaries and religious-philosophical thought of 1920-1930” (Konstantinova, 2011, 156-165) the problem of the ideal whole (community, communality) in M.M. Prishvin’s diaries and fiction was investigated in relation to the religious and philosophical concepts of his contemporaries – philosophers A.A. Meier, A. Gorsky, N.A. Setnitsky. We attempted to identify matching of the ideals of perfect commune to ideal ecclesia; this aspect was developed in the formation of a concept of new culture in the works of philosophers seeking sacred Kitezh (Konstantinova, 2014, 71-75), (Knorre, 2015, 156-161).

Theoretical framework

The basis of the study were the works of S. Averintsev, M. Bakhtin, N. Berdyaev, S. Bulgakov, Iu. Lotman, E. Meletinsky, F. Stepun, G. Florovsky, V. Khalizev, T. Kasatkina. The paper uses the methodology of literary analysis, proposed in the works of S.G. Semenova, N.V. Kovtun, as well as in the works of the researchers specializing in the works of M. Prishvin – Z.Ia. Kholodova, N.P. Dvortsova.

Statement of the problem

However, analysis of the concept of an ideal community in the context of literary and religious searches during 1910-1920 involves adding to religious and philosophical context of research of studying the relationship of the concept of ideal brotherhood with the brotherhood creation idea in literature of 1910-1920s, detected both in slogans of the proletarian poetry and in the lyrical poetry, particularly by S. Yesenin, N. Klyuev, and in the works of A. Bely. In this regard, the aim of this study is based on the conceptualization

of the motive structure of the brotherhood concept, revealing relationship between images “commune” – “mir” – “brotherhood” – “church” in the diaries.

Methods

For the analysis of problems and poetics in M.M. Prishvin's diaries and fiction the author used mythopoetical, structural-semantic and comparative-historical methods.

Discussion

Ideal of Brotherhood and Brotherhood Creation in Russian literature of 1910-1920

Historical period of 1910-1920s, full of tragic events that destroyed the established relationships of people, obviously directed the artistic thinking of writers to the creation of the ideal of the close relations – the brotherhood of all living people. During World War I, the Civil War, in the early years of the Soviet state poetry and prose had the motive of brotherhood creation. Thus, according to S. Semenova, amid slogans of brotherhood in proletarian poetry with “harsh and sometimes violent accentuation of struggling, killing enemies, with God-person titanic efforts” (Semenova, 2004, 365) there appeared a different idea. In biblical poems written by S. Esenin we can see messianic motives, where there are calls “for unity, creation of brotherhood of all people of the earth – with an emphatic rejection of violence, the cult of courage and battle courage” (Semenova, 2004, 364). In this period the poet wrote “Comrade” (1917), “Singing Call” (1917), “Otchar” (1917). Creation of brotherhood in N. Kluyev’ poem was conceptualized not as a replacing action, but as transforming evil: “For Devil becomes an obedient and simple sheep, While black Evil becomes a young rook for a plow...” (Semenova, 2004, 333).

The idea of the brotherhood of all living people became the main motive in N. Klyuev’s poetry, who in 1912 published a collection of “Brotherly Songs”, which identified brotherhood creation motives in stories about the forgiveness of enemies – the union of the victims and the killers: “We will meet our murderers with holy kiss, Wishing peace you, fellow-wanderers, in bliss You will have an equal share, Throes of our crucifix opened you a bright paradise” (1912, “Song of the Campaign”) (Semenova, 2004, 327). In 1918, the “coveted brotherhood of speaking different languages sons of the earth” (Semenova, 2004, 331) was found in the plot of combining different cosmic origins, unity of abyss with zenith, China and Europe, North and South (“Song of the Sunbearer”), in the form of uniting of different poles in one round dance and a temple. Brotherhood idea manifested itself in the form of messianic “we” in “The Sun of the Eighteenth Year” (1918), in the image of the unifying feast of immortality in “Comrade” (1918).

The sought for image of brotherhood appeared in during the revolution, the first revolutionary years and in the works of A. Bely, when he introduced “the third spiritual revolution” that would lead to “the mystery of human relationships”, dreaming of deepening the revolution “to the revolution of the life, consciousness, flesh and bone, to change our feelings, our thoughts, to our transformation into love and brotherhood” (Bely, 1994, 296-308). In his utopian project of a new International “people are connected by their deepest philosophical, cultural, and aesthetic aspirations; in these “second order” communes the word “comrade”, symbolizing close relations, is replaced by even more intimate words “brother” and “sister”; “maybe then we can talk about the tasks of the International as a free association, where mankind, holding hands like brothers, will organize a worldwide brotherhood of love” (Lavrov, 1980, 22–63).

*Subject of Loss and Gain of Kitezh
as a Holistic Sense of "We"
in M.M. Prishvin's Diaries
in 1913-1914 years*

In M.M. Prishvin's diaries the topic of the ideal whole dates back to 1914, when it got the form of lost "mir" (both world and peace in Russian); then the writer compared of the ideal "we" of the Christian community and real, philistine "we". On January 1, 1914, he wrote in his diary about the "mir" as a special flower growing up in the midst of a fragmented land: "In this impoverished, fragmented into small strips land there was a wonderful Christian flower, its name was "Mir" (Prishvin, 1914, 5). Further on M.M. Prishvin deplored the "loss" of "Mir" as a special kind of human community: "Now from "mir" we had only "we" as small, narrow-minded, modern peasant community, not at all Christian. In this dispute of the small "Selves" that make up the philistine "mir" there is a special striking "I" as the desire to be free no matter what; on the one hand the Cain "I" grows on this basis, i.e. economic individualism, the kulaks, and [on the other hand] "I" of bandits – hooliganism" (Prishvin, 1914, 6).

The theme of the loss of "mir" as a special sense of "we" correlates with a key theme for M.M. Prishvin's, namely the loss of Kitezh, personal Russia, gone under the water, the image that reveals the connection with folk legend about the country of Belovodie. However, in M.M. Prishvin's diaries the loss of Kitezh is comprehended in the context of internal dialogue with S.N. Durylin as a personal but not existential factor: the factor of human falling away from God's world, which becomes invisible (viewless) to people. In 1913, on the eve of the World War I S.N. Durylin interprets the way to Kitezh in the article "Church of the Invisible City. Legend of the City of Kitezh" as a way for the transformation of the soul, on "the path of heroism, obedience and

religious experience": "In the invisible city, in the cathedrals and churches there are incredibly splendidly services following the ancient statute, the host of the saints and the righteous are praising God and continually interceding for the visible world. The Invisible Church is sightless to us as long as we do not know the way to it, until we came to it through plight, "Batu Khan's road", by trail feat, obedience and religious experience. <...> The way to the Invisible Church is open to everyone, but it is a narrow way, and not everyone can pass through Kitezh gates that are so close to the earth" (Durylin, 2014, 117). "The invisible city" in S.N. Durylin works, is, according to A. Reznichenko, a form of God presence in the world: "In the summer of 1916 in "Bogoslovsky Vestnik" (Theological Journal) published by Father Pavel Florensky S.N. Durylin wrote his "Headman of Silence", where for the first time appeared the theme of the Optina Pustyn as a real embodiment of the "Invisible City" and the "Church mercy" ("compassion") as a form of God's presence in world, which had been impossible in the Old Believers doctrine of the Invisible City: the Old Believers' Kitezh – the kingdom of God went under the water not so much because of Batu Khan, but because of the lack of grace on earth. That is why it is invisible, – a sinner is not able to view it" (Reznichenko, 2005, 672). "The meaning of Optina Pustyn for Durylin is that it is visible, it facilitates the expiation, always individual and personal and at the same time universal, as of the universal sin" (Reznichenko, 2005, 672). M.M. Prishvin refers to the legend of Kitezh in the early 20th century. In 1908, he travelled to the Lake Svetloyar, which he described later in the book "The Walls of the Invisible City" (1909). In 1913, in a review of S.N. Durylin work "Church of the Invisible City. Legend of the City of Kitezh" M.M. Prishvin renders how the tale of Kitezh is transformed in the legend of the descendant City in the mountains of the Caucasus, revealing

a rational way of intelligentsia to the visible church, their try to find the kingdom of heaven with their mind and bare hands: "It is strange that none of those who wrote about the lake and City of Kitezh did not stress the moment of *hopeless gloom of their impressions* <...>. There is the same apocalyptic legend of the submerging City, quite the same religious psychology of people, and that is what we see in one corner of the Caucasus mountains: for decades men hammering stone mountain with sacred chisels and sacred hatchets, believing that the city decorated with amethysts and topazes, descended in this mountain. Do not we see the same in Kitezh <...> imagine a fatal intellectual soul <...> seeking the visible church on the earth, there will be a tragedy and with it there will appear the meaning" (Prishvin, 2004, 457).

At the same time, M.M. Prishvin found the question of the way to Kitezh as a way of transformation of the soul. This idea was close to those of S.N. Durylin: the opening of a new man in himself, who turns to the world in his empathy and compassion. This transformation is viewed as a revelation of another reality, the path to which is to "get lost", to abandon yourself and see "how the other person lives". In the diaries of 1913 the topic of the external path correlated with the image of the internal path to the discovery of a new world, the way to which is conceptualized as the oblivion of yourself: "And in the journey, I think, the whole interest is to get lost, then something opens and there is a new land, and new people are really new. But how to do it, I do not know, there is one hope..." (Prishvin, 2007, 647-648).

The author's experience of the world alienation, when "the native black- earth land started to <...> seem just wonderful mineral, a stranger to all my merits" finished suddenly with the revelatory joy of feeling in "another dimension", when the world is no longer a

stranger, but a relative: "And suddenly from somewhere there appeared joy, acute irrepressible joy: feet are on strange mineral soil, and in the soul I feel close, real, infinitely large land, vast space and amazing people, and confidence – from this confidence and the endless joy, that as long as I want, I will roam throughout this immense land freely and come to these amazing people. With this joy I was just like rambling in another dimension" (Prishvin, 2007, 647-648). The image of "getting lost" correlated then with the image of "oblivion of the conscious "I": rejection of intentions, plans, strategies, willpower, expressed in one of the fragments of a diary in a paradoxical formula: "there is peace, but it cannot be taken by force" (Prishvin, 1995, 83).

At the same time, the theme of oblivion itself is summarized as a way of "belittling the Self", the emergence of a creative attention directed to the world, distinguishing a face of "the other". In the diaries of 1914 M.M. Prishvin portrayed human humility, opening the presence "God's flowers" nearby, the world as a single family: "The whole world is one family, one has only to speak the human language" (Prishvin, 2007, 10). In the same notes M.M. Prishvin conveyed the words of his interlocutor: "<...> the fear leads to humility. A man is humbled and looks at the other: how the other lives" (Prishvin, 2007, 10). Finding the lost holistic sense of the world and of oneself in it is conceptualized as a "feat" of life communion: "Thus it is clear that life is conceived in a very short time, and even at the moment, and everything else is climbing up in vain. So it becomes clearly why we suffer to resolve the problem of peace and cannot resolve it: we just do not live life to the fullest, do not partake of its comprehension in our own feat (Prishvin, 2007, 163). In the last diary entry in 1914, M.M. Prishvin reflected on the Christian way of man salvation through the humility of will and attention to the "other", to the details of everyday life and nature: "Salvation is

in humiliation, humility and suffering: happiness is in the misfortune, the supreme thrill and pain, to believe or not to believe, – there is no minute of peace; it is not the “fall” which saves, but it is rather humiliation, and in this misery a man sees others and God’s flowers and evinces all the best; the sparks of accidental joys: the dew on the fir tree, flowers, lots of flowers, buried in flowers, kind animals, and people are all weird outcasts” (Prishvin, 2007,132).

*The Image of War as Non-Brotherhood
in the Diaries of 1914-1916*

The theme of human sin as the curtain blocking the God’s world, where a person feels affinity with people and nature, has become a key theme in the diary entries of the World War I period. A war is perceived as “the result of the prevailing economic factors over the national-religious values in the current life” (Prishvin, 2007, 136). The war for M.M. Prishvin is state violence, the conflict between a live human life and the rational ideology of the state system, which ignores human. The states expanding their territory are compared with the monsters, devouring life (Prishvin, 2007, 136).

The experience of alienation in the outer, social world is replenished by the search for true community, living, spiritual whole. The image of the false and true association (“(real) socialism is expressed in the words of the Savior”) becomes a cross-cutting motive in the perception of the World War I, and then during the civil war and revolution (“round dance” – “water tank” – “worldly cup”). In this context the image of the round dance acquires two opposing meanings: it becomes a way of a single animated space (movement of the stars, which were animated by people in the time of “being shepherds”), and at the same time a metaphor of association alienated from each other “personalities” of individual states (a round dance of world powers around the

“inhuman luminary” (image of Germany), the symbol of “false” baptism of a person (“in the round dance people get baptized anew and become the state people, i.e. impersonal creatures”) (Prishvin, 2007, 85-86). This conflict is seen by M.M. Prishvin in the evangelical context of the struggle for the parents’ estate – an artificial division of the world as the God’s estate, where all people are brothers. The pages of the diary give a memorable description of M.M. Prishvin dream – a little dialogue from a conversation with his mother about their house, land inheritance and the will. Household everyday realities of daily life of the family receive in author’s understanding the unexpected symbolic subtext” (“The Lysye Mountains) the estate was divided during the war. A great plot: the division of the estate, the division of the whole earth” (Prishvin, 2007, 126).

A subject of the division of the land and people creates another symbolic meaning of the war image: war as a non-brotherhood with unfriendly, divisive people, and alienation. In the description of the night insomnia there appeared a peculiar synthesis of what the writer had seen during the day, depicting the daily life of war, “I slept and did not sleep for the rest of the night, I took part in some huge battles of words. I felt as if the war of words is no less terrible than that war, on the common front, but this war is invisible. <...> I thought this night that a war has always been in all everyday life, but it has been invisible. I was occupied by this night thought of the everyday nature of war, and I did not part with it until the brother line” (Prishvin, 2004, 473).

*The Image of the Brother Line
in the Sketches of War Correspondent
(“Wanderer”– correspondent)*

The world space of wartime is non-uniform. M.M. Prishvin opposed the reflecting rear area of the “world”, where people divide each other into “our” and “foreign”, right or wrong, and “a

brother line" in the field of military operations. The path from the reflection to the brotherly sense of the world is interpreted as a border crossing – the opening of "the curtain of being" (Prishvin, 2007, 580): "Then, returning to the rear area, I could not reconcile with the mood of the rear area people, in most cases, they used to talk about some minor things; they had the veil in front of them, but and I looked behind it" (Prishvin, 2007, 138).

In the center of diary focus there is the war correspondent in 1915-1916 with a story in which the author-narrator tries to answer the question what a war opens new. The war opens "new in the obvious". The path to a brother line, behind which there is the war, is described by M.M. Prishvin as a chain of checkpoints – the result of alienation and mistrust of people towards each other. The episode with the contractor, who did not get a pass to Galicia due to the fact that he had documents to travel freely throughout Russia, but not in Galicia, became at the same time the actual part of the essay and one of the culminating points of its composition. However, the writer is surprised that in "Mazepa region" one of the residents started talking to him willingly and friendly, that "there was almost no troops, even guards, patrols, and everywhere was as if you were going across home land, capable of bearing the cross of Tatar and every other yoke" (Prishvin, 2004, 473).

N.V. Kovtun asserts that "all characters-strangers have common stages of life: passion for the external beauty of life, the experience of temptation, a sudden epiphany and "escape" in a different life with different values for further "return" and compassion for the world" (Kovtun, 2015, 187). As in M.M. Prishvin's diaries 1913 in the way of a "wanderer" (being now a war correspondent) there are two images of the world – alienated, internally divided and yet unified: the division is apparently experiencing "yoke" from the wanderer's native land, a way of suffering on

a cross, which is healed in the "wanderer's" soul (this image symbolises a recreation of the holistic world in the wanderer's soul).

Transformation of the world of discord in the sympathizing traveler's attention reveals "new" facets in an obvious thing in another episode of the essay "To the Brotherly Line": the travelers watch how battles of Russians and Austrians evolved by observing the remaining traces – trenches, holes from the shells, single mass graves. The author's glance highlights the fact that in the grooves, accompanying road, sometimes there were seen cans of Austrian conserves or paper from wild tobacco packs, "which meant that the Austrians were here and so were the Russians and one can even say that shag pursued cans" (Prishvin, 2004, 471).

The image of fight between tobacco and canned food becomes a key leitmotif of several sketches of the essay: After a bygone war the evidence is that people's hatred is only based on shag and conserves. This decrease in confrontation pathos eliminates the significance of the war as a struggle for territory, revealing the conflict between uniting all people humanity and violation of this law of life by egoistic will of different states. "Wanderer's" compassionate attention to both belligerents results in perceiving the world as a whole, in the image of the family with the brotherly ties of kinship.

Other "strange" heroes met by the correspondent also open new things in the usual ones. M.M. Prishvin recalled how the revelation of relationship with the "other" overcame "the curtain of sin" alienating people from each other by rational logic of war. Having discovered how to distinguish a self-inflicted wound from a usual one, Dr. Sopeshko refused to report to the authorities, knowing that he could not judge the soldiers, "he offered to all judges to get themselves into the trenches without food for several days and to be judged afterwards" (Prishvin, 2007, 119).

The ensign, a former accountant in time of peace, a man from the world of "figures" violated the laws of war – during a hasty retreat he rejected, despite the order of the military commander, to shoot a wounded horse, because she looked at him with "human eyes" (Prishvin, 2007, 151). The commander scolded the ensign, but even after the war the main memory remaining for him was his sudden pity for the horse, feeling another being like a close "you".

The "weird outcasts" (Prishvin, 2007, 132), who appeal to the wanderer's soul in the diaries in 1914, are found in everyday life of war time: these are ordinary people who suddenly were "baptized" anew during the war; this baptism gave them the revelation of a new world and a new self-awareness in it. Here we can remember the "wise madness", the rejection of rational logic in the behavior of the fool for Christ, when the "departure" from the world marks the renouncing of its rational logic; some believe this refugee holy, others believe him crazy, but both these faces are embodied in the wise madness of the fool for Christ" (Dushechkina, 1971, 16). The culmination of the war correspondent's road was a conversation with the priest (in the essay "In August Woods"), when the meaning of bringing people together in compassion to one another revealed the Easter-like transforming dimension. The first part of the story tells us about the inner spiritual human work during the war, about the heroism for the sake of another: "For three days I've seen exhausted and starving doctors bandaging the wounded, and I wonder where they have got such power. That was the torture, but this torture was the atonement for others. With every hour of work, I got more convinced that people were climbing an impregnable mountain higher and higher: the torture gave power; the torture was overcome by torture (Prishvin, 2007, 159). Later in the story this experience gets an unexpected and at

the same time complementary to the factual life comprehension: After the priest had listened to me, he exclaimed:

– But this is the same as "trampling down death by death"!

As if he had been struck and me too by this sudden discovery: since childhood we repeated these words "death by death", and suddenly it turned out that we repeated this saying without any meaning, the initial meaning was immediately discovered when I described the experience in my own words: "torture by torture" (Prishvin, 2007, 159).

The image of "torture by torture" is assumed by M.M. Prishvin as the individual's way to the creativity of a new world, to the community, found in a hearty sympathy to each other: "<...> to fight and to be alone is impossible, and here are two ways and two conclusions: one is that the state needs creating, the other is in the concept "torture by torture". While one ends with "torture by torture", creating a new world, the other one admits creating of the state (Prishvin, 2007, 173). A new world in the writer's worldview is the interaction of the immortal personality and space, overcoming the state "naive egoism": "The providential view of the war sees the destruction of what is to be destroyed as inevitable: with the state "naive egoism" and its fetishism there will be created interaction (the world imperialization): immortal personality and space <...> and that (the war) should take place to create it: without it there cannot be another step, and that is the tragedy for the German (Adam without land) (Prishvin, 2007, 171). In the diaries of 1921 the way of a person to a new world is proposed as the resurrection in "We": "Conscious "I" exists only to turn natural "I" into "We". So the death of conscious "I" (small reason) is predetermined, and Christ took it consciously (death by death): a conscious death for the salvation of souls and the resurrection. This death (suffering) is the

only exit on a <conscious> way from ourselves” (Prishvin, 1995, 190).

*The Image of the World/Peace Creation
as Brotherhood Creation
in M.M. Prishvin's Diaries during
the Civil War*

In the diaries of 1918 the name (“brother”) is identified as a special brotherhood creation – the mystic manifestation of the “church” as new relationships between people: “Whatever they said in the newspapers about the Civil War and more and more new fronts, the Russian people in their soul committed work of the world/peace creation, and everywhere, where a handful of people gathered and started a conversation, there was a man who addressed another using the word “brother” instead of official “comrade”. This little church has risen slightly from the ground and seems to have just sprouted in it” (Prishvin, 1994, 122).

The conversation revealed to the people that “the tsar is a brother too”, since all have the same father. While in the author’s observation the new relationship between people show the “church” in the present, in the folk representation the sense of the regained brotherhood feeling is added up to by an image of a small country existing somewhere far from here, with no wars, “where people live, work, plow, breed cattle, trade and do not fight! Such a tiddly country...” (Prishvin, 1994, 123).

Portraying images of people’s ideas about the ideal state, M.M. Prishvin created his own image of brotherhood creation, which is developed in the story “The Worldly Cup” following Dante’s story about the path of the spiritual “I” through “hell” and “purgatory” to “paradise” in the space occupied by the Russian revolution. At the same time, the way to hell is alike Christ crucifixion, the adoption of the worldly cup is similar to the cup of the Eucharist, opening the spiritual vision of the character – the power of “the distinguishing

love”: “If you say the name, the animal leaves the herd, once it quits the herd, it gets a stand-alone muzzle, because it was called from the herd by human power of the distinguishing love, embedded in the name. Let us write down the names of villages, animals, streams, rocks, grass and under each name we will write a myth, a tale, a true story, a song, and over all the earth names we will put the holy name of the Virgin: it is She who spins yarn for all hares, foxes and martens” (Prishvin, 2004, 374-375).

The Virgin’s yarn symbolizes the image of the liturgy as brotherhood creation – the transformation of the divided world of “figures” (division into “red” and “white”, “us” and “them”) in the space of invisible ties of people and creatures, completing each other, rather than displacing. These links are compassed in the cosmic scale not as the earth communications, but as the water ties of participation and empathy, communications in specific community, the path to which lies through the assiduous (akin) attention of the world. “The water connection is completely different; every drop does not lie but moves and does not prevent the other to move. The land power binds with violence, while the power of the ocean and sun frees, and this force remains in the human soul like distinguishing love” (Prishvin, 2004, 396).

In the story “The Worldly Cup” there appeared the image of a paradise of Adam existence like the priesthood in the lay world. The ideal of a future world which people manage wisely is transformed nature, returned paradise as the new assembly of creatures: “And then in the spring, when the grass grows high, decorated with the sun image, we will meet the world of nature as new and beautiful, and as the first men in paradise will give names to our favorite animals, plants and rocks” (Prishvin, 2004, 375). In the diaries of 1923 the ideal paradise is described as the multicomponent entity: “<...>

The motherland, over it fatherland, over it there are creative works, and above them – a direct loving impact on people and the resurrection of the fathers (the church whose priest is 'I')” (Prishvin, 1999, 12).

In the diaries of 1920s, M.M. Prishvin rethought the image of the ideal City of Kitezh as the image of the ideal commune in which there is no division by “figures”, but instead there is a “name” for everything. Such a community unites together fathers and children, red and white, living and dead in one space of assiduous attention; the displacement of one time with the other is overcome. M.M. Prishvin opposes aspiration for progress to the image of retrogression, attainment of worldly blessings and accumulation of time – past, present and future. In his diary in 1922 M.M. Prishvin related communism and philosophy of the common deed as the two kinds of creative work: those based on love and connection and the opposite strategy, based on the revolt and breaking bonds: “The teaching of Fedorov is ‘philosophy of the common goal’, it is the same as our communism, which strives not only to the future but to the past too: there we worked for the happiness of our children, here we work for the pleasure of our fathers. One is due to hatred of the past, the other is motivated by love and a sense of loss. One is based on the idea of progress (the desire of youth for the better: moving forward, barbarism), the other is based on loving relationship with the fathers (a father is resurrected in a son: culture, bonds and ties)” (Prishvin, 1995, 288). “True creativity must be conditioned by its authenticity, i.e. the creator’s awareness of wholeness, unity in the world origin, oneself bonding with all the living and all the dead. This is a condition of a mandatory sense of common life”, M.M. Prishvin wrote in his diary in 1930 (Prishvin, 1986, 215). The image of the revolution as a way of breaking the bonds is compensated by the image of “face-delivering

revolution”, penetrating through the curtain of hostility, revealing “mir” (both world and peace) as a brotherhood assembly of individuals.

Conclusion

The study leads to the following conclusions. The image of the brotherhood in M.M. Prishvin’s diaries is associated with the language of poetry and prose in 1912-1920 (poets of “Forge” group, early A. Platonov, S. Yesenin, N. Klyuev, V. Khlebnikov, V. Mayakovsky). At the same time, M.M. Prishvin produced different interpretation of the brotherhood idea, which revealed the ways in brotherhood creation. Rationalist ideals of the community (the state ideology during the period of the World War I and the civil war, the concept of an ideal team in the Soviet ideology) are opposed in M.M. Prishvin’s works to the way to the ideal of brotherhood through the inner penance of a person. It is identifying the world and peace as a fraternity in a new (distinguishing faces) vision of everyday life. In this regard, the plot of repentance became a dominant one, since atonement functions as a “narrow path” through Kitezh’s gates, a contextual synonym of which is the image of permeation through the “curtain” as a topos of the inner spiritual way of personality.

This statement of the problem identifies the special development of Kitezh’s image in M.M. Prishvin’s work. In the early texts Kitezh was a topos on the wanderer’s way, but later Kitezh became a prototype of the ideal whole (assembly of the lost “personal Russia”), so this concept retains two parallel relationships. On the one hand, this is a folk legend about Belovodie and Kitezh as a lost promised land, being opened at “the first movement of the heart”. N.V. Kovtun remarked that “in fact, the ‘gathering’ of Russia is its formation in the image of Belovodie. Under these conditions, a person is thought as the sacred value; it is not accidental that the idea of a ‘churched’ man was so popular with the

Old Believers" (Kovtun, 2015, 172). However, the way to Kitezh is conceptualized as a way of brotherhood creation, identifying "invisible church" in the space of new relations between people: the way to Kitezh is understood as a kenotic way of personality (belittling "I" to get to know the "other"), so invisible Kitezh is opened in the present, the "mir" is then revealed as the assembly of individuals. This issue integrate

M.M. Prishvin's diaries with religious and philosophical context of discussing the idea of Christian art, identifying the church as an ideal of community of the living and the dead (body of Christ) in the personalism conceptions of A. Meier (Meier, 1982), Ukhtomskii (Ukhtomskii, 2008), M. Bakhtin; religious cosmism works of A. Gorsky, N. Setnitskii (Setnitskii, 2003), written in 1920 and inspired by N. Fedorov.

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Идеал братства в дневниках и художественных произведениях М.М. Пришвина 1914-1923 гг.

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В статье рассматриваются особенности идеала братства в дневниках и художественных произведениях М. Пришвина периода Первой мировой войны и революции, первых послереволюционных лет. Данная проблематика не являлась предметом специального исследования. На материале анализа дневников и художественных текстов Пришвина 1914-1923 гг. выявляется сюжет о пути личности к открытию нового мира, сюжет о спасении как о преодолении «завесы» вражды. В ходе работы прослеживается взаимосвязь образов «новый Адам» – «странник» – «священство в мире», «община» – «братство» – «братская линия», «новый мир» – «церковь» – «коммуна» – «мир». Делается вывод о том, что значимая для эпохи 1914-1920-х концепция «нового мира» и «нового человека» осмысливается в дневниках Пришвина в евангельском контексте как духовное преображение личности, открывающее Китеж в повседневности. Выявляется осмысление Пришвиным пути в Китеж как кенотического пути личности: умаления «я» для выхода к «другому», уточняется концепция «родственного внимания к миру» как братотворения. Делается вывод о том, что образ братства осмысливается в произведениях Пришвина в двух контекстуальных параллелях: народный идеал поиска Китежа включается Пришвиным в диалог о братстве как «единоножественной» реальности, присутствующий в работах русских христианских персоналистов А. Мейера, А. Ухтомского, А. Горского, Н. Сетницкого.

Ключевые слова: церковь, община, коммуна, «мир», Беловодье, странник, священство, Китеж, братство, персонализм, другой.

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